

/144 cont./

000 have himself specially purified by the shaman before hunting.
 224 In case the wife of a hunter happens to be menstruating at the
 776 very time of the hunt, however, purification is of no avail; the
 841 hunter is too "dirty" and must stay at home, so as not to provoke
 713 the wrath of the gělyómp and thus bring misfortune on the entire
 hunting party.

224 The latter generally consists of six men with 12 dogs,
 [411] without there being any regular battues, however. The hunters
 are equipped with shotguns, whose smooth barrels, with a
 caliber of about 15 millimeters, consist of strong sheet-iron.
 Fine sand is used as shot; powder is purchased and ignited with a
 spark from the flintlock.

223 There are no closed seasons for animals; nor is gělyómp
 224 angry, say, because too much game might be hunted, for "this
 does not happen, since there is not that much." After hunting,
 however, the hunter fastens the tail feathers of the birds killed
 to the inner side of the roof of his house and the cleanly gnawed
 skulls of the four-footed animals killed to its center post or center
 gable-post, both so as to be successful again the next time in
 hunting the same game. I found tail feathers of birds under the
 roof covering of almost every house, and frequently also three,
 five, or ten monkey or rabbit skulls fastened directly to the
 house post or strung one above the other on a string. Only once
 532 did I find, on the gable post of a small field-hut, at a man's
 796 height, below a monkey skull, a very crudely incised human
 figure with an oval face and six hairs standing straight up on the
 head (Ill. 200 /see p. 288 /). The eyes are represented by
 circles, the nose by a long rectangle, and the mouth by a triangle.
 The body is rectangular. Two semicircular lines are incised on
 the sides of the body. The arms start at these semicircles as two
 bent lines and stick out somewhat; the legs are represented in a
 similar way; a triangle between them is probably supposed to
 indicate the genitals. A Christian cross is carved on the side of
 [224] the post. I was told that the human figure represents the "devil,"
 /145/ but had nothing to do with hunting. This explanation is,
 of course, unsatisfactory, but I was unable to find any similar

/145 cont./

carving anywhere else or obtain an explanation anywhere (?).

* Possibly this is supposed to represent "Thunder," who, as the most important mythical figure and also as the shaman's assistant spirit, is described as a small man with the shaman staff and a triangle as a musical instrument, who displays his sexual parts.

223 Bird-hunting for the pigeon-sized tom birds is carried on by almost all Paez families with the net (ōka), as well as with the shotgun. The net is about five meters high and 20 meters wide. For this purpose a correspondingly wide breach is cut in the growth of trees or bushes on a hill or the ridge of a mountain chain, and the net fastened in the opening produced. The flushed birds, who think that there is a convenient passage at this place, fly into the net, get caught in it, and are then killed by the

[237] capturers, who twist their heads. Another type of bird-catching consists of fastening a noose made of horsehair (nyákiwez; nyák = to set up, wez = string) to the twig of a tree or shrub in such a

[257] way that the noose rests in a bird's nest. When the bird returns to its nest, the noose becomes entangled in its foot, and the boy -- for it is mostly boys who engage in this task of noose-setting --

224 is able to seize the bird. Rabbits are caught in the same way with nooses, but made of agave fibers, by laying the nooses where they pass.

226 Fishing is done with hook and line at the river or with

[283] poison in weirs. The fishing line (wendyánsyuts) consists of twined agave string to which are tied a metal hook and a stone as a sinker. A small worm is fastened to the hook as bait.

[462] Angling is done only by men, and at twilight or at night.

226 Fishing with poisonous plants is a cultural characteristic

824 of almost all South American Indians. For this purpose a total

171 of more than 100 species of poisonous plants are used by them, which means that this part of the world leads all the continents in this respect (Heizer, p. 277). Among the Paez, fishing with

/208 cont. /

796 through the village and meet in front of the festival house for a
 [094] ceremonial salutation. They exchange brandy, chicha, and
 candles, each giving the other exactly the same thing /209/ that
 [537] he himself receives. After they have mutually complimented each
 [431] other sufficiently, they turn to the bystanders, make a short
 speech to the effect that everyone should enjoy himself, and dis-
 tribute everything to the people standing around. Soon afterward
 796 all gather on the plaza in front of the church, where now the
 ● 532 "vacaloca" is lighted. This "crazy cow" consists of a number of
 flexible twigs bent into semicircles and held together on the under-
 side by cross-rods; they are fastened one behind the other, which
 gives the structure the shape of a half-cylinder. This is covered
 with a cowhide and forms the body of the crazy cow. On one end is
 fastened a cow's skull modeled out of bast and newspaper to look
 as real as possible, and on the other end, a stick wound with agave
 fiber as a tail. A strong young man takes the frame of the cow
 on his shoulders and it is then lit at the specially prepared places
 on horns and tail. While music is played, the young man goes
 across the square in a zigzag, during which the young people try
 to tease the cow, while it, in turn, tries to get the bold ones on
 its horns. The meaning of this game is not clear to the Paez. It
 looks as though it were a poorly understood imitation of a popular
 bullfight.

796 Everybody now returns to the festival houses, where the
 musicians have taken their places on a bench on the narrow end of
 the festival house. The women squat in one corner in a large
 [273] group with their children. And then begins the feast, at which
 everyone, men, women, and children, may eat and drink as much
 as he is able, with the exception of the fiesteros, who have the
 sole right to pour the chicha and brandy and do not themselves
 become intoxicated, in order to be able to carry out their duty
 well. The festival guests do not go home for the duration of the
 festival, but eat, drink, and sleep in the festival houses, stretched
 out full length on the floor wherever they happen to be. The
 festival goes on with more or less intensity -- as far as eating and
 drinking are concerned -- throughout the entire week; at any rate,
 no one works, but at most goes from house to house "pasnyándo."

/269 cont. /

778 and had their staff of office consecrated there. Today this no
756 longer takes place because of the lack of good shamans. The
623 shamans of today no longer have the intense visions that the
[787] earlier ones had, and that is why they are no longer so powerful
magically. They are no longer able to speak with Thunder as
simply as their predecessors did, and since they are weaker, it is
believed that Thunder will kill them.

776 Thunder is generally described as small of stature and dressed
like a Paez man with hat and black ruana. It is reported that he
does not wear trousers, but exposes his sexual parts. He has with
[534] him, like a shaman, his tama, a fiber bag with medicines, and a
• [532] musical instrument called "tíngalo" (triangle). It is not impossible
that it is his picture, together with a Christian cross, that is in-
cised in the gable post of a hut in the vicinity of the park of San
Andrés, which represents a man with large, triangular-shaped
sexual parts (Ill. 200 /see p. 288 /).

[756] /270/ Thunder is regarded by all the Paez as the greatest
[773] shaman and by the teyu as their master. In the folklore (see be-
low /see pp. 215 ff. /), he probably often has different names,
such as Juan Tama, Lli van, Chauté, Juan Chiracol, but his
characteristics stand out in them, no matter whether as sāt (cacique)
he is fighting the Pijao and defending his people, or that he will
one day -- people are convinced -- again drive the hated whites
776 out of Tierradentro. He warns the Paez of an evil white person
821 who is coming to Tierradentro for a visit by a clap of thunder from
[783] a clear sky. When he thunders above a particular house, he is
[754] announcing that there is "pest" in it, and if he thunders first
above the house of a nyic and then above one belonging to a teyu
he is thereby announcing to a good shaman that he has just been
bewitched.

776 A few stories also tell about the struggles of the shamans
787 against Thunder, for he once robbed the Paez of livestock and
756 people. But that was long ago, for today no one would dare
undertake anything against Thunder. The Calderun shamans tell
how the earlier teyu were in a position to speak with Thunder at
any time and to get advice from him. Those of today are no

/283 cont. /

756 It is killed by members of another family, since the ones concerned
 783 may not perform any work or activity. The pig is scalded over a
 769 hole into which the hair and refuse are thrown. The parts of the
 pig which the ancestor spirits, through the signs of the shaman,
 wish as a sacrifice are put into a fiber bag with a wooden stick.
 During this time the women bake small, flat maize cakes, and,
 to be sure, as many as there are dead in the family. These are
 756 likewise put into the bag, and, in addition, a large quantity of
 783 other food. Moreover, small wooden dolls, dressed like living
 532 Paez, are carved in the same number as the dead. About 40
 769 meters from the house a grave with a lateral niche is dug, exactly
 like the one made for deceased persons. In the evening the
 shaman goes there with the members of the family and performs the
 ceremonial purification on them. After that the sky becomes
 covered with thick, black clouds, in the direction of which the
teyu spits his medicinal herbs. After two hours the clouds move
 off toward the left and bring into view the starry sky. Now the
 shaman lays the dolls (as representations of the spirits of the
 dead) into the lateral niche of the grave, sets a wax candle be-
 side them, and blows his medicinal herbs over them. With a
 /284/ stone he closes off the lateral niche and then places the
 756 bag with the food into the pit. After the latter has again been
 783 filled with earth, he proceeds to a renewed purification of the
 769 members of the family, which is undertaken a third time in the
 house and at the same time on the helpers in the pig-slaughtering
 and the baking. In conclusion one half of the pig is now eaten
 jointly, whereas the other half belongs to the shaman as
 remuneration.

756 A further important shamanistic ceremony is undertaken when
 342 a new house is built. On this occasion the teyu, in dedication,
 783 spits his herbs on the future fire area of the house and digs a small
 [824] hole into which he places the herbs yu and Yulápe. On a small
 pile of wood he burns other herbs, the ashes of which he carries
 out of the house. Now he lights a new fire, in which he roasts
 a young maize ear and gives it to a dog to eat. If the latter
 does not die, this is regarded as a sign that no pest exists here
 any longer and the occupants may confidently live here. If this
 were not the case, they would be obliged to leave the house.

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CI

Ill. 200. Skull trophy and figure of a spirit.

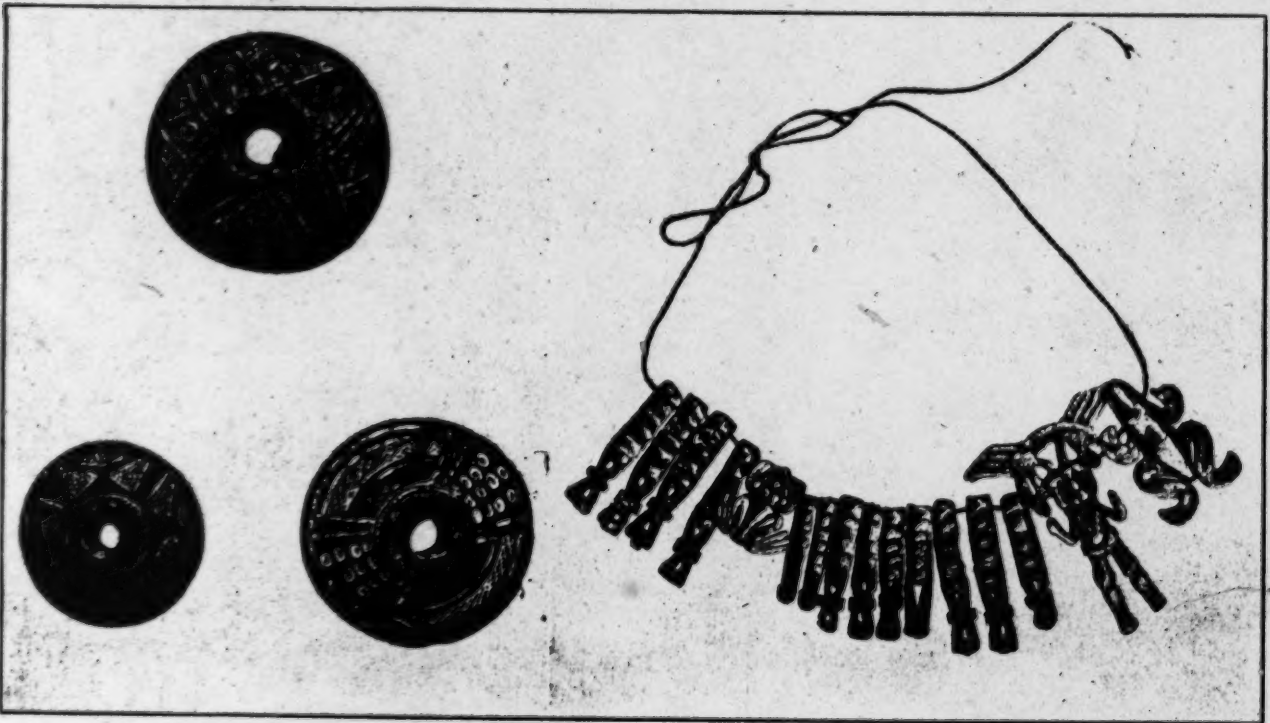
754
756
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Ill. 199. The shaman Felisia Ipia with her shaman's staff.

1: Nachtigall--288 E-5 (1952-1953) 1955 SC15 Paetz SC15

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15



SPINDLE WHORLS

GOLD OBJECTS

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[Facing P.307]

310 AMERICAN ANTHROPOLOGICAL ASSOCIATION [MEMOIRS, 1

173 he said, "the caciques or chieftains, had their messages trans-
 202 mitted from valley to valley by means of runners who were
 205 stationed at short intervals along the main roads. Each run-
 ner kept himself in readiness to start on the arrival of a mes-
 sage, thus insuring rapid transmission." As the "planos" and
 also the old trails are found on almost every ridge, it is difficult
 enough to judge of the value of this explanation; but, if I am
 not mistaken, such a system of communication existed without
 doubt at a short distance southward among the Incas of Ecua-
 dor and Peru, and perhaps extended into the Cauca valley.

172 On our return from Huila, while traveling between Toribío
 and Tacueyó, I noticed on the left an isolated hill with a part
 of its ridge separated from the rest by a deep cross-cut, evi-
 dently artificial. The top of the separated part looked in the
 distance as if also isolated by a ditch. My friend, Mr. Emile
 Bizot, a mining engineer of wide experience in these parts,
 informs me that this is a common feature of the hilly district
 formerly inhabited by the natives, and that the enclosed surface
 always contains numerous graves (plate III, 2).

172 The high peaks of the most rugged districts of Tierra
 532 Adentro are often crowned by isolated *huacas*, which are
 especially sought by treasure-hunters. At Tacueyó we had the
 opportunity of admiring a set of gold objects found in such
 graves and of which we made the photograph reproduced in
 plate II, 2. The frogs are of a type quite distinct from those
 with which I became familiar in Costa Rica. The representative
 of a human being recalls certain Chibchan idols, or, according
 to Mr. W. E. Safford, Kitsua amulets. As to the thirteen re-
 maining pieces of gold, quite thin and almost uniform in shape,
 they are perfectly new to me.

FORMER AND PRESENT DISTRIBUTION

131 According to Father Rodríguez' the Paez, or Paós, Indians
 114 lived on the summit and slopes of the *Cordillera de Guanacas*,
 133 "sierra muy fría que llaman el Páramo de las Papas," a defini-

¹P. Manuel Rodríguez, *El Morañon y Amazonas. Historia de los descubri-
 mientos, entradas y reducciones de Naciones*, Madrid, 1684.

/210 cont. /

796
[533] Throughout all these actions, the music has not failed to sound, /211/ the ensemble of the albacero alternating with that of the fiestero. The tunes are joyous, the enthusiasm grows, and the bursts of firecrackers are frequent.

When everything has been consumed, the plates, kerchiefs, and pots are returned with mutual expressions of deep appreciation. The albacero invites the fiestero:

--"My brother: now let us go to my house. I have nothing to offer you, but what can we do."

--"Do not worry. I, too, am in the same situation as you."

They all remain in the house of the albacero until the ringing of the bells announces the hour of prayer. Very few attend, but the fiestero and albacero have an obligation to do so. The musicians go behind. The albacero sets in place the lamp which he exhibited at the greeting two hours earlier.

796
346 The lighting of the church is adequate. There are some
373 72 candles, of which those on the altar are from the fiestero and the remainder from the albacero. There are four hanging lamps of the type already described. On cross-pieces supported by vertical beams and placed so that one is close to the altar and another at the exit door, numerous candles are held in fresh clay, in the same manner as in the cornices of the walls.

796
533 The religious performances are accompanied by native music; monorhythmic and sad tunes alternate with joyous airs.

XIX

Torches and Vacaloca

796
● 532 While at the house of the fiestero the men kill the beef and make up the bundles of firewood and the women roast the maize cakes, in the house of the albacero the chirimía plays, chicha is drunk from gourd containers, the lamp is made, and

/211 cont./

796 the vacaloca /"crazy cow"/ is fashioned. From the angles of
 532a rectangle made of four rods tied with lianas, flexible rods
 are attached in a semicircle; over these is hung the hide of a
 cow; the skull of a cow, with its horns, is attached to the front
 part; the facial bones are covered with newspaper on which
 the cow's eyes, nose, and mouth are drawn with charcoal;
 the horns are wrapped in cloth soaked in laurel wax; at the
 hind part, a bunch of defibered cabuya forms the tail. In
 addition, with the same waxed cloth, three /212/ torches and
 one large match in the shape of a cross are made, exclusively
 for illumination.

On leaving the prayer session, a strong, husky youth puts
 the crude vacaloca on his shoulders, the waxed horns and the
 torches previously seized by other youths are set afire, the
 music sounds, the firecrackers are picked up, and the game
 begins. The young men attempt to set the tail on fire, while
 the vacaloca tries to pursue them and butt them with its burn-
 ing horns. The clamor and mad frenzy begin. Everyone runs,
 everyone defies the charges of the symbolic animal. Soon
 the vacaloca takes a false step and falls with a crash, causing
 general hilarity. The fiestero and albacero, the musicians,
 the participants in the game, and the others present begin to
 move toward the house of the albacero. There they stop the
 game when the fuel of the torches is exhausted and the players
 are overcome by fatigue.

796 Inside the dwelling, in the fluhne wala, the musicians in
 one corner, the women seated on the ground, the men on the
pangos, their faces made golden by the rays from the torches,
 wait for the distribution of the calabashes of chicha and the
 liters of aguardiente with which the albacero is paying attention
 [273] to the fiestero. In the middle of the sala and next to one of
 the pangos there is a crude table, blackened by smoke, dirt,
 and time, with two lighted candles at the ends of it; three
 calabashes of chicha set on sugar-cane bagasse, two bottles
 of aguardiente next to the end gourds, and next to the center

75 /233 cont. /
713

7. The curer toasts Thunder with the chicha, sprinkling it in the air.

8. The curer washes the patient with a calabash of remedies. He fills up completely the hole that contains the "dirt," sprinkles the remaining aguardiente, and ends the cleansing with some final advice. It is 3:00 or 4:00 in the morning.

All treatment of illness is carried out with this cleansing procedure. That is to say, when the impurity (ptans) has been removed from the body, the health of the patient is restored. The curer combats the ptans. In a sense, the cleansing is a hard fight in which the curer is engaged.

756 The tama. The tama is a chonta staff about 40 centi-
755 meters long and indispensable for every cure.

While in other cultures the medicine man uses the maraca as an indispensable accessory in the art of curing, viewing it as having a mythical origin and thus a sacred character and magical properties, and while, according to Roth, certain piái of the Guianas use wooden dolls in their conjurations (6), among the Paez this little staff called tama

[113]

6. Métraux, Alfred. *Le Shamanisme
Chez les Indiens de l'Amerique du Sud
Tropicale /Shamanism among the
Indians of Tropical South America/.* --
Acta Americana, Vol. II, No. 3,
Fondo de Cultura Económica, 1944,
pp. 217-218.

755 is used. In Santa Rosa, a curer-sorceress uses in her treat-
756 ments a wooden dolly dressed like the people, received, ac-
532 cording to the informant, from Thunder himself, and called
552 "Soft wind of Thunder."

[773] According to all the evidence, this name is derived from
that mythical personage, more precisely that culture hero,

* /233 cont./

756 called Juan Tama, who enjoys the fame of having been the
[755] founder of pueblos, a victorious warrior, a good leader,
[532] legislator, and famed curer.

[552] The tama is a defensive and offensive weapon of a sacred
[773] character /234/ and used exclusively by the curers; it protects
[751] from the attacks of the ptans and wards them off. It is a gift
[787] from Thunder and his badge. In visions, it is the first thing
[428] that he shows. When the curer dies, it may be inherited by
a young curer, but generally it is left near the cemetery.

* 756 A curer from Calderas, possibly the one most imbued with
539 his mission to defend the health of the people, states that the
tama was left from a deed performed by the Virgin in defense
of her children. On a certain occasion the sea was rising
implacably over the surface of the earth, putting the lives of
men in grave danger. The Virgin took pity on them, brought
out the tama, and made the motions now made by the curer.
The waters retreated. She left this staff for the man who be-
came a curer. This was the origin of the tama.

Another curer from the Parcialidad of San Andrés gave us
the following account concerning the origin of the tama:

"The elders say that the tama was left by Thunder himself.
A man had a potato field and a rancho in the montaña. He
went to harvest it with his son. One afternoon the boy refused
to accompany his father, preferring to remain in the rancho.
On the following day he disappeared without leaving a trace
anywhere. All the steps taken by the father to locate his
whereabouts were unsuccessful. On the eighth day, the boy
reappeared in the rancho. The father naturally inquired as to
his whereabouts and his activities. He replied that he had gone
to the señor papa, who had given him the stick he carried in
his hands, called tama, and aguardiente and remedies. The
aguardiente was cold water from a lagoon, and the remedies
were in a pouch. No sooner had he finished his tale than he
fell into a deathlike trance. On the fifteenth day, at death's
door, he asked his father to hand him the tama, for the señor

/242 cont. /

* 755 members of the family, that is to say, they do not carry the ^d
 * 756 surname of those who are performing Ut ká. None of them ¹
 783 may work, not even at making hats or pouches.

[461] The hog is skinned and washed over a hole; the hair and
 offal in general must fall there. When Ut ká is not being per-
 [787] formed, the hog is skinned in a trough. Meanwhile, the curer
 [712] divines as to how much meat is wanted by the souls. The latter
 specify the quantity, and the té eu translates it on a small
 stick, which is immediately passed to the slaughterers, who
 must cut out the pieces in accordance with this measure and
 put them into a pouch. The curer drinks aguardiente and also
 has assistants who help in perceiving the signs.

[252] /243/ The women prepare the maize for "mute" /stewed
 [262] corn/, make small tortillas, as many as there are souls of the
 dead in the family. They also prepare every kind of fruit and
 food, plantains, arracacha, bread, yuca, bananas, granadillas,
 cucumbers, maize, eggs, meats, etc., to protect them against
 the ptans. They put a little piece of the foods into the pouch.

755 They also prepare some wooden dolls, in a number equal
 * 756 to that of the dead. They dress them like Indians: hat, poncho,
 783 trousers, shirt. About 40 meters from the house they dig a

● 532 grave just as they do to bury the dead: a rectangular cavity
 with a lateral chamber. The curer weighs out two eggs of
 coca, picks up two cigars and a bottle of aguardiente. At
 about eight at night all those from the family leave, except
 those who are not. The cleansing is about to be performed.
 Then black clouds, like balls, gather. The curer blows
 remedies toward them. After two hours, the clouds go toward
 the left, clearing the horizon and leaving the stars visible in
 the immensity of space. The curer proceeds with the burial.
 In the lateral chamber of the tomb he places the dolls (repre-
 sentations of the souls) and a candle of laurel wax, after blow-
 ing the remedies at them. He closes up the chamber with a stone
 and then puts in the glowworms and the pouch of food.

$\frac{1}{2}$ [i.e. the family members -- Analyst]

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with the right hand over the naked thigh. Two strands are similarly twisted together until the desired thickness is obtained. 283

Gourds.—Gourds are still widely used. They are picked when ripe, cleaned out, and dried. With small openings, they serve as containers for beverages and powdered lime. Some are made into bowls and others are cut up to make spoons. Today these objects are undecorated, but formerly in Timaná they were painted with a resin varnish very similar to that used in Pasto. (See p. 930.) Before the Spanish domination, gourds were also used as frames over which were stretched the prepared skin of the heads of their enemies killed in war. 415
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Metallurgy.—The metallurgy of these Indians was the same as that practiced throughout most of Colombia. The metals were gold, copper, and an alloy of the two (tumbaga). It is recorded that the Indians "worked gold," but the processes are not described. Specimens found recently in the territory, however, show molding, casting, and hammering. Metal objects included nose ornaments, parrot-shaped breastplates, necklaces with small animal figures, and some anthropomorphic idols. Gold occurs in this territory, particularly on the upper Páez or the Suin River. 325
[301]
[532]
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Ceramics.—These tribes made and still make coiled pottery. Modern vessel forms include large jars for storing beverages and poorly shaped, crudely decorated containers for preparing and serving food. There is no individual specialization in this task, women making pots for their own family and not for trade. 323

Stone and wooden artifacts.—The native Indians made stone axes of a simple design, but stonework disappeared during the time of colonization, when the Indians could obtain manufactured iron weapons and utensils such as machetes, axes, hoes, shovels, etc. The manufacture of wooden objects—weaving, cooking, and farming implements and weapons—was furthered by the use of metal tools, and now is well developed, as exemplified by the trapiche (cane mill), a true machine made of wood. 324
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177

Weaving.—Weaving, little practiced before the Conquest, developed with the post-Contact need for wearing more clothes and with the introduction of sheep, whose wool was used in addition to cotton. Weaving was and is exclusively the work of women (pl. 186). They prepare fine, uniform yarn with a common spindle, which they handle as they walk along the road (pl. 187, top). The loom is vertical, made of two horizontal rods fastened to two uprights. The warp runs vertically with a continuous thread. The horizontal weft is pressed down with a wooden sword. They also weave hemp bands on the loom. Woolen blankets are woven in natural colors, but some sashes have bright colors made of imported wool or of home-dyed wool. For red, they use one of the Rubiaceae (*Relbunium hypocarpium*), and for 286
[177]
[462]
[386]

765 950

SOUTH AMERICAN INDIANS

(B. A. E. Bull. 148)

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the fire and turns on the lights, and everyone returns to examine a layer of fine ashes placed beforehand at the door. If the ashes shows the footprints of an angel, they believe that the soul is saved, but if the footprints are those of a bird, they believe that the soul is condemned to hell. In some cases they ascertain the fate of the soul by the kind of bird prints.

WARFARE

726 The *Páez* and *Moguez* were particularly warlike. Their attacks were staged in the morning, accompanied by yells and the sound of trumpets, horns, sea shells, and drums. They were generally armed with great spears or pikes, spear throwers, and slings. When fighting, they would first hurl javelins with their spear throwers, then use their slings, the missiles for which they carried in a pouch, and finally pick up their spears or pikes for man-to-man struggle. They also formed closed squadrons, men with clubs alternating with spearmen. The former would step forward to wield their clubs, and then draw back to their positions for protection. Their best defense was on high ridges, from which they rolled large stones on their enemies. They perfected these natural defenses by cutting or camouflaging paths on which they prepared ambushes. They built trenches or pitfalls, which caused the attacking Spaniards much trouble.

628 The principal enemies of these peoples were the *Pijao* and the Spanish soldiers. The *Páez* remember the *Pijao* well, and call the stone statues in their territory "portraits of *Pijaos*," and the painted tombs, "houses of *Pijaos*." They are afraid to see the statues or visit the tombs.

[648]
[532]
[764]
To insult an enemy killed in war, they cut off his penis and placed it on the road.

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266 Some historians ascribe cannibalism to the *Páez* and the *Moguez*, which seems to have no basis in fact. They kept trophy heads and stuffed the skins of their enemies, but did not eat their foe. There are, however, numerous historical references which state that in the wars against the Spaniards, the *Páez* left the bodies of dead enemies for the *Pijao* to eat, and that they cremated their own dead or dried them over a slow fire, which Friar Pedro Simón (1882-92, ch. 23) mistook for a means for preserving the flesh so that it could be eaten later.

[175]
[648]
[764]
[114]
As war trophies, they kept enemy heads, which they preserved with resins, and the skins of their entire bodies, which they filled with ashes (Aguado, 1931, vol. 3, book 16, ch. 3). They even preserved the heads of the Spaniards' horses. They carried these trophies to wars, meetings, and feasts.

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[314]

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—Arts included sculpture, small, cast gold idols and figures, and painting. Their best known art objects are those decorated with lacquer or resin, found in the Timaná region, and the stylized representations of beings which women still weave on cotton sashes.

Music.—These tribes formerly played on trumpets, drums, large sea shells called "totutos," cornets, and cane flutes. These instruments were played not only to accompany dances but also when going into battle. The sea shell trumpet was used during the Colonial Period but has been abandoned. The drums are made of hollowed trunks, and the drumheads of animal skins. The flutes are made of cane, and vary in length and thickness. They are capable of such variation in tonality that the musical combination is pleasant to the ear.

A kind of orchestra, known as a "chirimía," today consists of a large drum to beat time, a small drum to play a rhythmic roll, and flutes to carry the tune. Each community has its orchestra, but every Indian is a flute player and loves to play his instrument when traveling over the hills. The music is nearly always sad and has absorbed some of the regional Colombian popular airs. It has few variations, and changes to a solemn tone on funerals. The *Páez* love their own music so much that, instead of using the Gregorian music of the Catholic rites, they have imposed their own music on the religious ceremonies. Thus, at Mass, they play the special music used when an animal is to be killed and eaten. Other music accompanies the bursting of skyrockets and firecrackers. There is music for the Elevation, for the Creed, and for the Requiem Mass. Certain musical pieces are called simply "bambuco" (local airs), though they have some variations.

Native songs narrated the triumphs and feats in war, but none have been collected, and all are now forgotten. Today the Indians sing only some modern Colombian airs or religious songs.

Dances.—Dances were very important to these Indians, being held for war, for religious ceremonies, for weddings, and for sexual initiation. During Colonial times, Del Castillo i Orozco reported the following dances; most of which, as their names show, apparently had not suffered any change under Spanish influence:

Gueye coo, a dance to ask for money.

Vito coo, a dance of the rod or stick.

Xeito coo, a dance of sea shells or of the armadillo. It was accompanied by two sea shells of different tones.

Ouas coo, a dance of rats.

Imaguerei coo, a dance of the sparrow hawk.

Ech covi coo, a dance of the phantom's flutes.

Bel covi coo, a dance for great festivities.

Quimb coo, a dance of the drum.

Itoa hó, added by Pittier de Fábrega, a dance of girls' puberty.